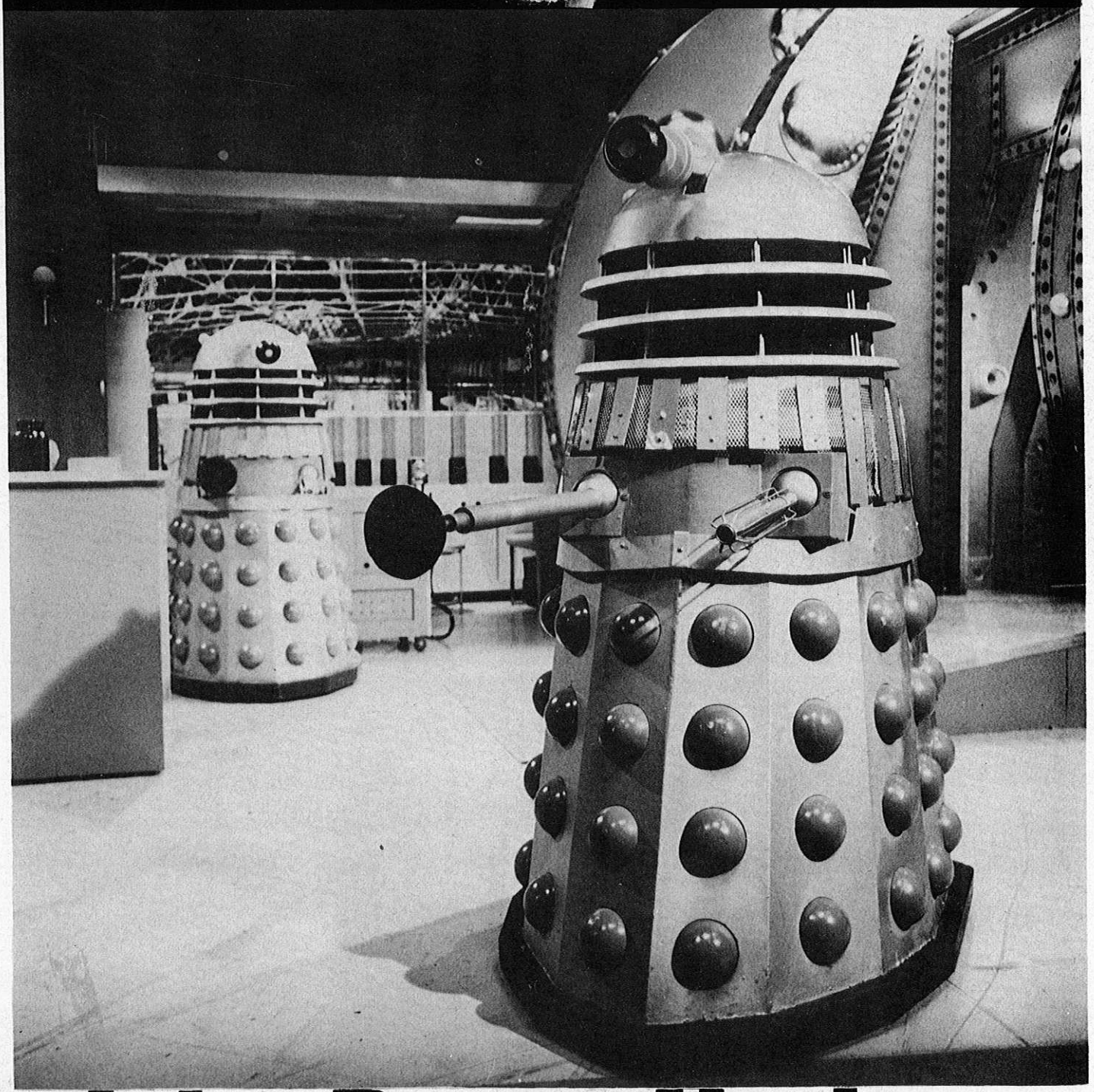
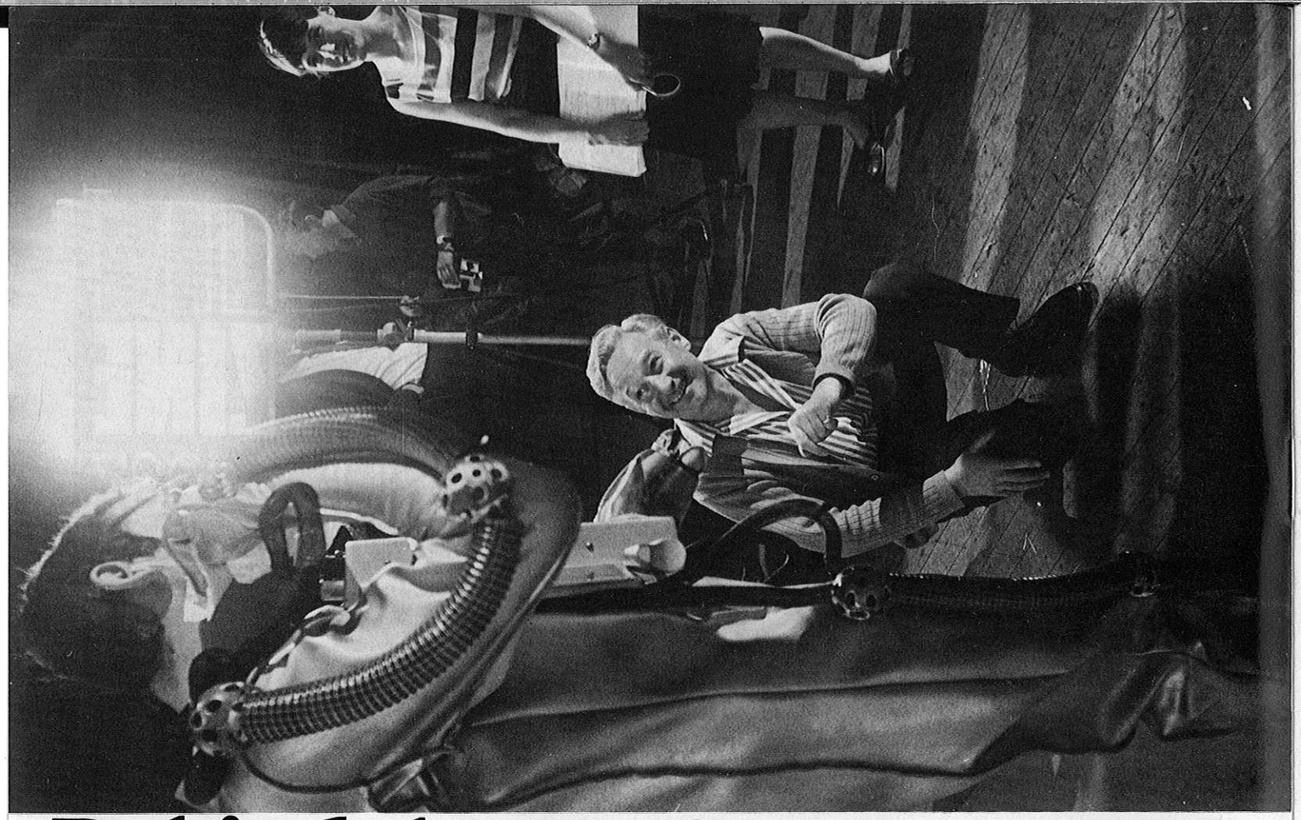
DW BULLETIN

THE MONTHLY NEWS 'ZINE

№45 £1·20 JULY 1987



Daleks Down Under (Cont'd!)



Behind the '60s Scene

21 YEARS OF THE CYBERMEN

EDITORIAL 3 WHOCHAT

DWB, 5 WHITEGATE GARDENS, HARROW-WEALD, MIDDLESEX HA3 6BW

Quite a few of you actually believed my 'threat' to cancel this issue as late responses to our Series Survey have flooded in. In fact such was the response to save this issue (sic) that the replies are still being processed and so we have had to delay the results (which are now beginning to look VERY interesting) yet another issue (I wonder what next month's excuse will be?)!

This issue appears 3 weeks after the last in order to devote extra time to this year's Summer Special out in a month's time (details on page 15) and to tie-in the September issue in with PanoptiCon VII on the weekend of September 12-13th, again to be held at Imperial College in South Kensington. Because of this short gap there is obviously less news to report, and combined with the fact that the amount of DOCTOR WHO news has generally declined for some reason over the last few months, we have done our best with what little news we do have available . Please accept that we are not in the position of 'creating' the news, but as ever what we do have we print immediately.

But as your letters commenting on our new-look overwhelmingly suggest, it is our nostalgic orientation that has clearly proven to be the most popular aspect of our comeback issues , and with the series as it presently is we won't be faeturing the depth of coverage towards Season 24 as we did last year until it is time to review the actual stories themselves. Having visited the set of PARADISE TOWERS for a studio report and seeing for myself that things haven't changed—ie: Bonnie Langford and Nick Mallett are still exactly the same etc.—we feel it would be wrong to again raise readers' hopes and to waste space better taken up with serious material reflecting the days when DOCTOR WHO was a show we were ALL proud to be supporters of.

Finally, a very special thanks to Australasian Fan Club President Dallas Jones, without whose help the recent DWB's would have appeared significantly emptier. As well as being instrumental in helping to trace Kevin Manser, we also thank him for pointing us in the direction of the newly discovered Season 5 Douglas Camfield script. Thanks again for your tremendous help and co-operation, Dallas. Till next month—GARY

DWB#45, JULY 1987

COVER—In line with our recent over-indulgence in Dalek covers, (no news is good news after all!), the Dalek control-room from POWER OF THE DALEKS, tenuously linked to the fact that Kevin Manser decided to call it a day after this story (well, it *is* a pretty picture !).

2: BEHIND THE '60s SCENE—21 years of the Cybermen; the original Cybermen from THE TENTH PLANET being dressed by 'wardrobe supervisor' Sandra Reid and assistant, and, due to popular demand, another pic from THE TOMB OF THE CYBERMEN featuring from left to right John Hogan, Morris Barry and AFM Catherine Sykes.

3: WHOCHAT—DWB's critical comment column looks at the many records of Nathan-Turner, the dawn of a new era for Star Trek and a comedian / singer who should definitely have stayed in Knotty Ash !

4-5: NEWS

6-7: LETTERS, PART 2 of our comic strip adaption of PYRAMIDS OF MARS (cont'd on page 15).

8-9: PHOTO FEATURE—The first of an occasional series in which we publish the momentos of a past employee of the show. This issue '70s VFX designer James Ward.

10-14: INTERVIEW—The second and concluding part of our double interview with original Dalek operators Robert Jewell and Kevin Manser (interviewed this year in Melbourne and Sydney respectively).

15: NEXT ISSUE—A look ahead to our new Summer Special...

16: SPECIAL DWB OFFER 3: In our continuing quest to make available to our readers merchandise generally unheard of in the UK, this issue complete your video collection with TERROR OF THE ZYGONS.

ACKNOWLEDGEMENTS TO THIS MONTH'S CONTRIBUTORS: W.H.Allen , J. Jeremy Bentham, Cannon Film Group, Tony Clark, Antony Howe, Robert Jewell, Dallas Jones, Kevin Manser, Radio Times, James & Charlotte Ward and Andrew Szabo.

PUZZLE CORNER

Which one word links the following monsters: AUTONS, MACRA, VERVOIDS and ZYGONS. The first correct entry out of the mailbag wins the latest 4 Target book covers in full colour.
LAST MONTH'S ANSWER: MISSION TO THE UNKNOWN(1 episode) and THE INVASION(8 episodes). WINNER: Billy Privilege from Liverpool.

ADVERTISING RATES & SIZES: Next issue will have a specially extended print-run. Send an SAE or see #43 rates and add 10%.

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JN-T—THE UNPARALLELED BREAKER OF 'DOCTOR WHO' RECORDS

"I wouldn't want to stay for more than three years", said John Nathan-Turner on numerous occasions during and after his first year as producer of DOCTOR WHO. Compare this with subsequent quotes he has given many years later, for example: "I've broken all the records—I even outstayed Tom", he boasted at a DWFCA festival in April '86, and the opening line of his section of W.H.Allen's DOCTOR WHO File (published last September): "As I am now the longest-serving producer...". He seems to delight in continually informing people of his awesome reign and the fact that he passed Barry Letts' previous record-breaking tenure (a mere 5 seasons) way back around THE TWO DOCTORS. Besides being a dubious achievement for any ambitious producer to boast of, perhaps he should also be reminded of some of the other records he has broken as a direct result of his endless stint. Indeed, no one person ever connected with DOCTOR WHO can claim to having broken as many records as Nathan-Turner because, aside from the above, he is also the only producer ever...

a) ...to have the programme cancelled and put on hiatus
b) ...to have produced 4 Doctors and cast 3 (albeit 2 by default because Peter Davison allegedly quit prematurely and Colin Baker was sacked)—up to his arrival there had only been 4 Doctors in 17 years of the series and he has subsequently produced 4 (5 counting Hurndall) in his 7 years in office !
c) ...to have his annual quota of episodes cut (by almost 50%) against his will
d) ...to be openly criticised for his work by his channel boss (indeed to our knowledge Nathan-Turner is the first and only producer EVER to be openly criticised in this manner for producing substandard work)
e) ...to have his script editor walk out on him in dusgust
f) ...who insists in retaining the most consistently least inspiring writers and directors the show has ever seen
g) ...to have cast arguably the worst male and female companions ever in Adric (Matthew Waterhouse) and Mel Bush (Bonnie Langford)
h) ...to have spent nearly as much time producing the show on jumbo jets to-ing and fro-ing across the Atlantic on 'ego' trips
i) ...to have bastardised the images of so many once-popular DOCTOR WHO creations (The Master, Cybermen, Omega, Silurians and Sea Devils, etc.)
j) ...to have whisked the production team away on gratuitous trips abroad
k) ...not to admit any of his mistakes and step down, but instead appears to take great joy in implementing them still further while a once-loved British institution slides even further down the slippery slope of obscurity.

Nathan-Turner, we deplore you for what you have done to our show and the wilful disregard for the fine reputation built up over 18 years by your predecessors.

WILL 'STAR TREK' BECOME THE LONGEST-RUNNING SCI FI SHOW OF ALL TIME?

Currently undergoing a major resurge in popularity is Star Trek, the 1960s US sci-fi series put into mothballs after only three seasons. But such was the continuing devotion and enthusiasm as displayed by its worldwide legion of fans that the original cast were re-essembled in the early 1980s for a one-off feature film.

Today Spock, Kirk and McCoy are more popular than ever before. At the time of writing a Star Trek-inspired novelty song is at number one in the British pop music charts, but most notably a major new series—Star Trek-The Next Generation—is currently in production in the States and will be premiered on US TV screens this September. What is most interesting is that it will feature an all-new cast and characters, being set years after the incidents aboard the US Enterprise. However, it is sure to retain its high standards and unique flavour as many of the original highly talented writers and directors—knowledgeable in the field of science fiction—and producer Gene Roddenberry have been re-assembled from the '60s to produce it.

Could it be that one day a similar miracle will befall DOCTOR WHO, or will it finally be killed-off once and for all by John Nathan-Turner, losing its once proud tag as the longest-running sci fi series in the world to a far superior resurrected 1960s US sci fi series...

THE CURTAIN COMING DOWN FAST ON JN-T'S CIRCUS

The casting of Ken Dodd confirms the so-called cynics' fears that the series has been treated as a light entertainment show with JN-T parading his glitzy circus of comedians, dancers and pop stars on a now virtually defunct audience who used to tune in for the excellent acting and dramatic values DOCTOR WHO was once proud of. Before his defenders once more shout that we should wait to see how Dodd performs, that is not the point—it is the principle behind JN-T's warped view of what constitutes 'dramatic' DOCTOR WHO that counts. Can anyone seriously claim that either Beryl Reid, Leee John, Faith Brown, Joan Simms or Bonnie Langford (to name a few) have done ANYTHING to enhance the credibility of the series ? It's now a laughing stock !

Tenth Planet 4 exists...

SEASON 24

Stubby Kaye—the cigar-smoking, wise-cracking American comedian—is the latest 'big' name signed up for Season 24. He will appear in FLIGHT OF THE CHIMERONS, set and filmed entirely on location (ala SPEARHEAD FROM SPACE and SONTARAN EXPERIMENT) in a '50s holiday camp. The story, written by newcomer Malcolm Kholl, also features 'Bulman' actor Don Henderson.

Clive Merrison (Callum in TOMB OF THE CYBERMEN) reappears in story 2, PARADISE TOWERS. OB work for this story took place between 18-22nd May. The designer is Martin Collins and VFX by Simon Taylor, both new names to the series. The designer for story 1 is Geoff Powell with VFX by old-timer Colin Mapson, and also appearing are Wanda Ventham and Thea Ransome (from FACELESS ONES and IMAGE OF THE FENDAHL respectively).

The final story, DRAGONFIRE, is by another new writer commissioned by incoming script-editor Andrew Cartmel, called Ian Briggs, and is entirely studiobound. This story will end the season with 'a sting in the tail'...

For those of you wanting to know whatever happened to the proposed completion of the Sil trilogy, this was reportedly dropped when 'Sil director' Ron Jones announced he didn't wish to work on another Sil story.

The new opening titles are moving with the times as they are switching to computer graphics in line with many other BBC programmes (Open Air, 9 O'Clock News, etc.). A new logo has been designed to partner this revolutionary step for DOCTOR WHO.

"MORECAMBE & WISE" STORM

Producer John Nathan - Turner has been universally condemned for a quote he gave in a recent newspaper article publicising the new 'names' he has signed up for the coming season. The paper says: "Producer John Nathan-Turner reckons that it's the biggest line-up of starry guests DOCTOR WHO has ever had", and goes on to quote him as saying, "IT HAS BECOME THE MORECAMBE & WISE SHOW of today—it's the TV series that everyone from The Royal Shakespeare Company to music hall, wants to appear on."

DEATHS

Edmond Knight (Dom Issigri in THE SPACE PIRATES) and Norman Henry (Senta) in THE SAVAGES both died recently.

BEEB-VID CANCEL ZYGONS

In a move sure to infuriate collectors of BBC DOCTOR WHO video releases, TERROR OF THE ZYGONS has been removed from the schedules and furthermore BBC Video have stated that it will now never be released in this country. However, as with the TALONS OF WENG CHIANG video, it is freely available on the other side of the world—in Australia, who enjoy far more relaxed guidelines and so making it easier to release DOCTOR WHO on video there, and indeed the titles sell well. BBC Video also revealed they are able to bring DEATH TO THE DALEKS straight out on budget because production and contractual agreements sailed through, despite Terry Nation as the author of this story.

BBC Video's new policy of only releasing VHS cassettes has also angered fans who possess Betamax machines. The address to write to to voice your complaint is: BBC Video Enquiry Unit, 80 Wood Lane, LONDON W12 0TT. BBC Video are receptive to complaints, so if enough Beta-owners write in, then Beta-tapes could well be reinstated.

MISSING EPISODES—NEW HOPE

There is again more than a glimmer of hope that more 'missing' episodes will soon materialise. Jeremy Bentham has confirmed to us that this is: "Nothing definite, but things are looking favourable."

Meanwhile, the saga of EVIL OF THE DALEKS 2 continues. However, it is understood, as reported last issue, that the episode is being withheld as 'bargaining material' for any probable retrievals in the future. This is because once it is returned to the BBC archives, it wouldn't take long for the episode to become widely accessible on the 'video network' (ie: fans' own private collections), and this would vastly reduce its current 'rarity' value. But we can confirm that at least one copy exists on video tape as this was shown to a 'select few' at May's annual Blackpool weekend.

'WHO' FOR BREAKFAST

Breakfast Time on May 5th visited the Quarry location in Somerset of next season's Rani story to see how the new Doctor is shaping up. Kate O'Mara stated how pleased she was to be back in England "Up to my knees in mud!", and JN-T announced the series is safe in his hands "For the foreseeable future...".

'STAR TREK' RETURNS TO BBC

Star Trek—The Next Generation has been bought by the BBC, but curiously hasn't been scheduled until October 1988—a month away from DOCTOR WHO's 25th anniversary—although it will be premiered this autumn in the States. Michael Grade has gone on record as saying he felt there was room for only one popular sci-fi series on BBC1...

STAR COPS

Star Cops—the new Chris Boucher-inspired sci-fi series set in space 40 years into the future—blasted off on July 6. In 9 episodes, the series is being shown on BBC2 on Monday evenings between 8.30-9.25.

TROUGHTON'S TRIBUTE STILL DUE

BBC1 screened a 1978 film starring Patrick Troughton as a zany professor testing out his time machine on two children on July 10. However the film, A Hitch in Time, wasn't billed as the tribute he is still owed by the BBC, who promptly brushed aside their schedules to honour the memories of the recently deceased Fulton Mac-Kay and Fred Astaire. A spot of letter-writing or a call to the BBC Duty Office is recommended to all those disgusted with the BBC's shameful lack of recognition to a fine actor.

GRADE TO SUCCEED COTTON

As expected Michael Grade has been promoted to the new title of MD network TV and will occupy the seat after present MD (managing director) Bill Cotton retires next spring. The all-important position as the controller of BBC1 will be filled internally this autumn.

Controller of BBC2 Graeme McDonald (interviewed in DWB #34-35) is to leave the BBC at the end of the year.

WHERE NOW FOR JN-T ?

ITV soapie Crossroads is to be taken off the air from next March. The news of its demise after 23 years (it began in November 1964) ironically came just a month after we mooted JN-T as the ideal successor to out-going producer Bill Smethurth. We would like to apologise to Central TV if they prematurely decided to axe the series after reading the aforementioned article...

We will probably now never know whether JN-T really was after the Crossroads' hotseat!

STOP PRESS

DWB can now confirm the identity of yet another 'missing' episode which is 99% certain to exist. Further to the rumours printed elsewhere on this page, it has since been confirmed that our piece in last month's column concerning TENTH PLANET 4 was true. However as with EVIL 2 it is not yet in a position to be returned to the archives as negotiations need to be carried out to ensure its safe return. This news will be of particular interest to the BBC's Lionheart division as the return of the episode will complete Hartnell's final tale and thus make it extremely lucrative for worldwide syndication.

DOCTOR WHO v SINDY

Marvel have launched a new title aimed at young girls called Sindy—named after and a vehicle for the dolls they play with. The magazine sells for 50p for 24 full colour pages, in stark contrast to DWM's soaring cost, and it reads and looks like DWM too as it is put together by the same team headed by editor Sheila Cranna.

RATINGS

The present occupier of BBC1's Saturday evening 5.45 slot is a repeat of Terrance Dicks' adaption of Oliver Twist attracting around 3½m viewers, while ITV's opposition, ALF, is winning on average 5m.

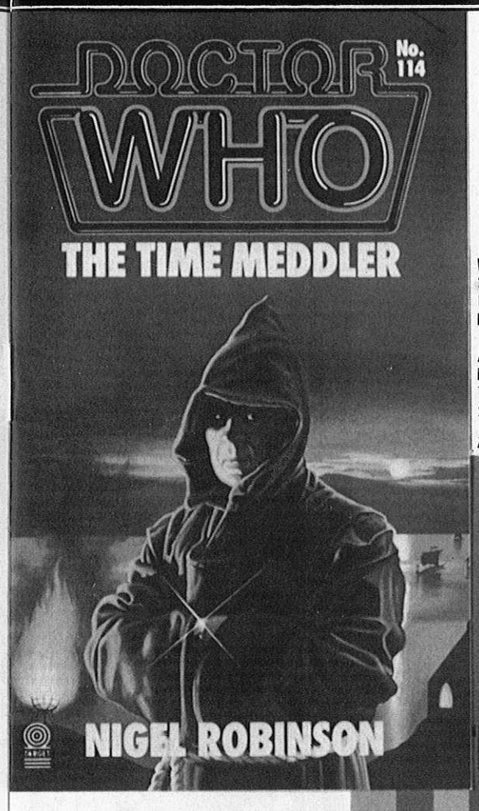
PLAYS & TOURS

Colin Baker and Jack Watling open in Corpse at the Strand Theatre in London on July 14 for a limited season following a highly successful provincial tour. Bonnie Langford appears in the West End version of Charlie Girl at the Manchester Opera House for a 12-week season from September 21, and Tom Baker's AN INSPECTOR CALLS at the Westminster Theatre may have its run extended from August 1 until October depending on the feelings of the cast.

WHOMOBILIA EXCLUSIVE

Whomobilia, run by John McElroy, has won approval by the BBC to release a new set of 40 black and white photographs previously unpublished before.

ONE LINER: Peter Haining's new definitive work on 007 has been imaginatively titled James Bond -A Celebration! (By W.H.Allen)



book-shelf

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He also studies the Doctor's regenerations as well as looking in detail at the Time Lord society on Gallifrey from which he comes. There is an inventory of the weird and dangerous planets the Doctor has visited, the space craft he has seen, and a comprehensive listing of the villains, monsters and robots that have crossed his path.

Peter Haining's book offers a unique insight into the dramatic events which nearly ended the programme after twenty-three years, plus details of the new seventh Doctor. Finally, it contains an update on all the adventures which have been broadcast since the author's earlier enormously successful book, *Doctor Who: A Celebration*.

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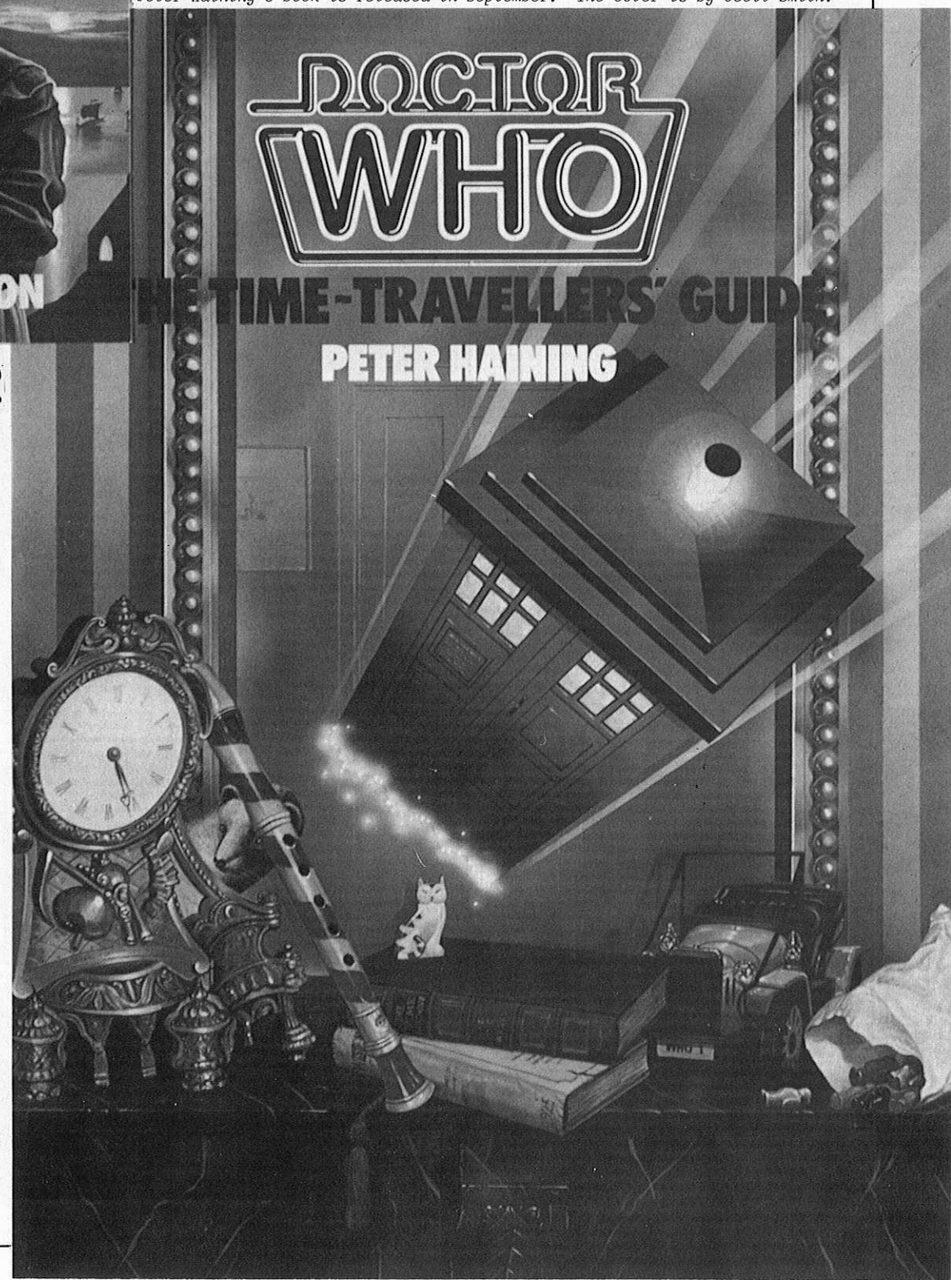

SUBSCRIPTIONS

I wish to subscribe to DWB commencing with the next issue (#46, Aug') up to the next Winter Special (5 issues including two full colour 40 page Specials) and I enclose a crossed cheque / PO payable to DWB for £8.60. For US orders send an International Money Order or a personal cheque for $18. To: DWB Subs, 5 Whitegate Gardens, HARROW-WEALD, Middlesex HA3 6BW.

NAME ..... *ADDRESS* .....

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WHEN THE TARDIS MATERIALISES ON AN APPARENTLY DESERTED NORTHUMBRIAN BEACH, STEVEN DISPUTES THE DOCTOR'S CLAIM THAT THEY HAVE TRAVELLED BACK TO THE ELEVENTH CENTURY. THE DISCOVERY OF A MODERN WRISTWATCH IN A NEARBY FOREST MERELY REINFORCES HIS OPINION.

BUT IT IS 1066, THE MOST IMPORTANT DATE IN ENGLISH HISTORY, AND THE DOCTOR'S ARRIVAL HAS NOT GONE UNNOTICED. OBSERVING THE APPEARANCE OF THE TARDIS IS A MYSTERIOUS MONK WHO RECOGNISES THE TIME-MACHINE FOR WHAT IT IS. HE ALSO KNOWS THAT THE DOCTOR POSES A SERIOUS THREAT TO HIS MASTER PLAN—A PLAN WHICH, IF SUCCESSFUL, COULD ALTER THE FUTURE OF THE ENTIRE WORLD... *(H/B:Oct, P/B:Mar)*

Peter Haining's book is released in September. The cover is by Cecil Smith.

Is the Doctor producer-proof ?

DAVID CARLISLE, NOTTINGHAM

It took quite some time to complete the latest Series Survey. Actually sitting down and thinking about the series and choosing the best and worst of each Doctor's stories brought home the poor quality of the recent adventures. In fact, I think the series has been gradually declining in quality since Philip Hinchcliffe left. While Graham Williams did produce some excellent stories, the general standard slipped markedly. But JN-T's seasons don't even have those peaks. The structure of your survey requires the choice of the 6 'best' from each Doctor. This is quite difficult with Peter Davison and particularly with Colin Baker. The top 4 I chose from Davison's years I enjoyed almost without reservation, and would be content to watch them again. But when compared with the best of the first four Doctors, they are distinctly average.

The position on Colin Baker's stories is even *worse*. I could only honestly claim to like two of his—VENGEANCE and REVELATION—and those with *major* reservations! The general dire standard of Colin Baker's adventures can be seen from the fact that I had to put THE TWIN DILEMMA in his top 6 ! Granted, that's partly due to his small number of stories, but I have no confidence that another batch of Colin Baker stories would have given us any new classics.

And I have to confess that, for the first time, I am not anticipating the new season with any pleasure or even hope. Even last year I had hopes that Season 23 would see a return to well-written, well-paced stories—after 18 months surely *something* must have changed ?! But no, it was all exactly as before—but worse.

And now we are approaching another new series, with a new Doctor and a new script editor. As before, with Colin Baker's arrival, many people have said "Give Sylvestor McCoy a chance". But I don't think he is really the main issue. I remember Tom Baker saying he thought that the Doctor was "actor-proof". But is he "producer-proof" ?! I'm not at all sure, and as I write this paragraph the papers have arrived and I see that Ken Dodd is to appear in the new season as a "toll-booth keeper in space", and JN-T says "DOCTOR WHO is the new Morecambe & Wise Show—*everyone* wants to appear on it".

Q E D, I think.

JUST WHO'S SCREWING THE FANS ?

CHRIS CHEFFINS, Headingley, LEEDS

It's nice to see you back, particularly after these newsy and eventful months and because having to peek at the Monthly for its news pages in a crowded W H Smiths has been bloody embarrassing !

Do you ever get the feeling that we fans are being used ? The videos for example. Sure, it's great that they are being released, especially as they tend to be the better stories, but they are *so* expensive. Also, it seems that as long as there is a market for them, such stories will never get repeated. It seems that the BBC are on to a perfect winner: The only people likely to buy the videos are fans and their network is so effective that it not only saves the BBC money in publicity but they don't have to be seen promoting and perhaps supporting the show in public.

The BBC seem to have a policy of knocking the show in public. I refer particularly to Michael Grade's comments on his New Year resolutions slot on Open Air and its relegation to Blue Peter and the Back Pages section of the Radio Times. This seems to be a deliberate policy to take the show away from its former adult audience and label it as an inconsequential, expensive kiddies show.

Terrible as it sounds, and perhaps I am being unfair here, but I also find some of the former actors and actresses' current attitude to the show to be rather hypo-critical. As the show has suddenly taken-off fan-wise—or rather 'money'-wise—I find that people who have formerly denounced the series are suddenly taking an interest in it. I'm not including people like Jon Pertwee and Nicholas Coutney and others who genuinely remember the show with affection and who generally appreciate us (although they probably find our devotion mildly amusing). No, I'm referring to *others*, who I won't name, but there is at least one Doctor in there, and they are in it just for screwing the fans for as much money as they can get !

Are we being taken for a ride ? What are YOUR views on this controversial issue ?

WHERE'S TROUGHTON'S BEEB TRIBUTE ?

STEPHEN RODDAM, CLEVELAND

I couldn't agree more with the feature in WHOCHAT concerning the lack of repeats, particularly following Patrick Troughton's death. Only tonight (June 22) the BBC screened an edition of Porridge in tribute to the late Fulton MacKay (a screening I heartily endorse, incidentally) who died *after* Patrick, and no doubt we will soon be deluged with tributes to Fred Astaire. While these two gentlemen were undoubtably talented and immensely popular, it does seem strange that no tribute to Patrick Troughton has been shown. Perhaps the BBC are waiting for the return of EVIL to show this ? I hope so.

MORE MARVEL ACCUSATIONS

TIM WESTMACOTT, Potters Bar, HERTS

I was interested to read in DWB#44 about the interview with William Russell in DWM being a fake. But ever since Richard Landen tried to pass off my Longleat article photos in issue 79 as his own and kept a quantity of the photos for his own collection as well, I'm not surprised at anything they do.

THE PYRAMIDS OF MARS: PART 2 OF ANDREW SZABO'S SPECIAL ADAPTION

APATHY EXPLAINED

NEIL VAUGHN, Elstree, HERTS

In D W B#43 and 44 you call DOCTOR WHO fans "apathetic". Faced with the prospect of JN-T producing *another* season like the garbage we got last year, the dreaded duo of Pip and Jane Baker, the most obnoxious companion of them all, a script editor whose main claim to fame seems to be that he's a friend of JN-T, more 'incompetent' directors and a Doctor whose acting credits primarily acclaim him for stuffing ferrets down his trousers . . . can you honestly blame them ?

BECOME AN A-TEAM FAN

IAN LEVINE, Acton, LONDON

So Nathan-Turner has finally got around to casting Ken Dodd in DOCTOR WHO , AND Bonnie Langford is still miscast in it , AND Nick Mallett is directing again this season (remembering his last travesty was lit like a Les Dawson show), AND Chris Clough is directing again (remembering his terror-inspiring Vervoids), AND Pip and Jane Baker have turned in another script for the new season (which judging by their past efforts will be vying between THE TWIN DILEMMA and TIMELASH for all-time classic) . . . ha ! Please pardon me for not having orgasms of delight in anticipation of September.

I think I should force myself into becoming an A-Team fan . . .

FOR KIDDIES ONLY

DAVID LAMB, Edgbaston, BIRMINGHAM

I find myself shuddering at the thought of watching a series Sylvestor McCoy wants to target at the youngest audience (re: his Breakfast Time interview). It seems obvious to me that the only way to restore the show's popularity is to aim it at a post 16-year-old audience and replace tulip 'monsters' and keep-fit gags with mature scripts and decent production values. It is obvious, however, that the B B C do not want to put much capital into the series as their statement on JN-T's reinstatement proves: *"Nobody else handles this kind of show as 'efficiently'"*.

So with a cheap series aimed at the kids about to return, I prophesise the ratings will drop further, leading to a shorter Season 25 and a final 90-minute film to round the series off. Although McCoy's contract is for 3 years, that doesn't necessarily mean for 3 x 14 episodes. And if I T V play their cards right, they have two shows that could demolish DOCTOR WHO's ratings; 9 brand new A-Team episodes and several years of repeats, or alternatively they could show Patrick Troughton's new sci-fi series Knights of God—now wouldn't *that* be ironic.

Of course all this doom and gloom may be misplaced—I sincerely hope so—but I can't help feeling that Sylvestor McCoy has fewer acting abilities than even Bernard Manning (D W B#33) could bring to the part.

SYLVESTOR CAN ACT

DAVID GUEST, Southwick, W.SUSSEX

Colin Baker was an unimaginative and poor Doctor and it is a great relief to see the back of him. I only enjoyed about two of his stories, and while originally allowing him some leeway considering Nathan-Turner being in the producer's chair, I gradually realised he just wasn't suitable for the part. Nor do I have any sympathy for anyone who runs to the papers and tells tales.

I for one knew who Sylvestor McCoy was and was most excited to hear he is Doctor 7. Quite why there's so much fuss about selecting an 'unknown' is beyond me. As long as he can act—and he *can* and very well—then let's wait and see with interest how he gets on. I think he stands to be one of the most inspired choices for some time.

VALUABLE INSIGHTS

STEPHEN NORRIS, LONDON NW3

I feel extremely guilty at not having bothered to complete your Survey. I can't attribute this to any other reason than my own laziness and I hope my completed poll-form makes amends.

I am thrilled to see you are adapting PYRAMIDS OF MARS, one of my favourites , and the photo-exclusives are brilliant . I hope they continue because it is through this medium that relatively young fans gain valuable insights into unknown eras.

!

P.CUNNINGHAM, MANCHESTER

I do wish you would stop running those ridiculous polls. They are, after all , totally useless. I also wished, on buying your May issue, that you had waited until June to re-emerge—by then you could have found something worth printing.

In reply to Maxwell Rowan(#43), why on earth should any established actor have to think twice if offered the lead role in DOCTOR WHO ? Colin Baker said it was the best role on television but he, of course, was lying. The part is, in every sense, unrewarding and unnatractive to any actor with sense.

Who IS this person ?!-ED

OFF-PUTTING

JONATHAN BURT, Oxshott, SURREY

WHOCHAT is nothing more than a cheap replacement for Sound-Off. I find the overt criticism on a personal level very off-putting—it is totally unnecessary and unprofessional.

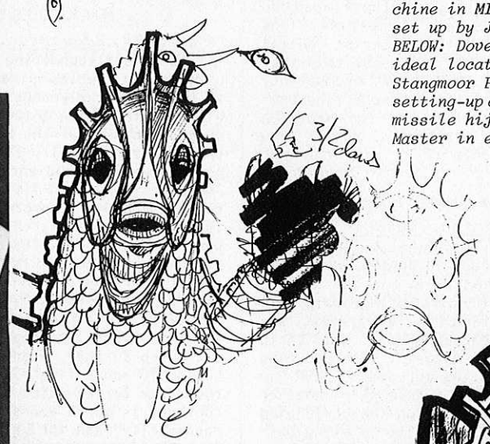
On the contrary it is very professional since WHOCHAT now serves as D W B's comment column and as such contains our own subjective views and opinions, just as you would find in newspapers and magazines , leaving the rest of the issue to report and inform hopefully always objectively, except of course for the letters pages which are made up of your own subjective views. Therefore readers are expected to respect our opinions, though not necessarily agree with them of course.

Continued on Page 15. . .

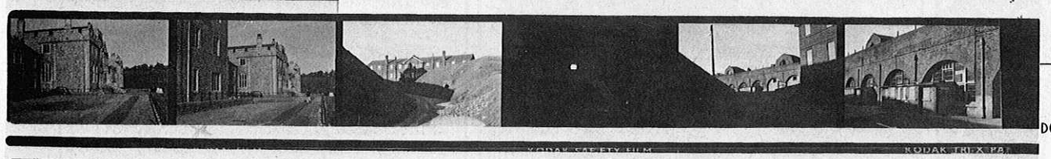
SOMEONE IS INTERFERING WITH TIME MR. SCARMAN... AND TIME IS MY BUSINESS...
THIS IS A MOST INTERESTING CONTRAPTION...
IT'S A HIGHLY DELICATE PIECE OF EQUIPMENT... IT CONTAINS A DANGEROUS ELECTRICAL CHARGE!
SO I PERCEIVE! WHAT YEAR IS THIS?
ARE YOU TELLING ME YOU DON'T EVEN KNOW THE YEAR?
IF I KNEW, I WOULDN'T ASK, WOULD I? DON'T BE OBTUSE, MAN!
THE YEAR IS 1911...
AH! SPLENDID YEAR! MAY I CONGRATULATE YOU! YOU'VE INVENTED THE RADIO-TELESCOPE 40 YEARS TOO EARLY!
THAT, SIR, HAPPENS TO BE A MARCONISCOPE IT'S PURPOSE IS TO RECORD EMISSIONS FROM THE STARS...
THE DOCTOR IS REWARDED WITH A DEMONSTRATION...
VERY IMPRESSIVE... STRANGE.. THAT NEVER HAPPENED BEFORE!
EXTRAORDINARY! A REGULAR PATTERN REPEATED OVER AND OVER LIKE AN SOS...
AFTER A WHILE THE DOCTOR FINALLY DECIPHERS THE MESSAGE FROM MARS
BEWARE SUTEKH!
WHO'S SUTEKH?
PERHAPS HE'S KNOWN TO YOU AS SET...
WASN'T SET ONE OF THE EGYPTIAN GODS? HE WAS DEFEATED BY HORUS...
WHERE ARE YOU GOING?
IF MY THEORY IS CORRECT, THEN THE WORLD IS FACING THE GREATEST PERIL IN ITS HISTORY!
THE DOCTOR REACHES THE HOUSE TO SEE A STRANGE CEREMONY TAKING PLACE!
ALL HIGH... ALL POWERFUL MOST NOBLE MASTER! THY HUMBLE SERVANT WELCOMES THEE!
OH MASTER, SPARE ME! SPARE ME! I AM A TRUE SERVANT OF THE DIVINE SUTEKH...
I AM THE SERVANT OF SUTEKH! HE NEEDS NO OTHER...
SSSS!
SUTEKH! AT LAST YOU ARE HERE! I, IBRAHIM NAMIN AND MY FOREBEARS HAVE SERVED YOU FAITHFULLY THROUGH ALL THE YEARS...
STAND! LOOK UPON MY FACE! IS THIS THE FACE OF SUTEKH?
LORD SUTEKH... I DARE NOT!
DIE!!! I BRING SUTEKH'S GIFT OF DEATH TO ALL HUMANITY!
EEEE

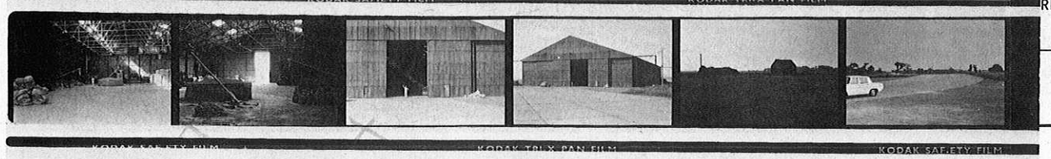
The DOCTOR WHO V.F.X. Work of JAMES WARD

SILURIANS ORIGINAL SKETCHES FOR



LEFT: 'Puff', the Dragon conjured up by the Keller machine in MIND OF EVIL, being set up by James Ward.
BELOW: Dover Castle was the ideal location found for Stangmoor Prison and the setting-up of the nerve-gas missile hijacked by the Master in episode 6.





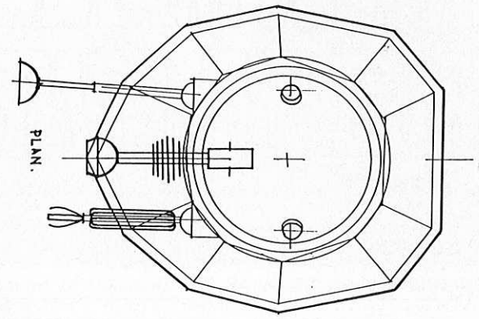
DOCTOR WHO CREDITS:

DOCTOR WHO AND THE SILURIANS, 1970
THE MIND OF EVIL, 1971
THE DAY OF THE DALEKS, 1972
THE TIME WARRIOR, 1974
DEATH TO THE DALEKS, 1974
REVENGE OF THE CYBERMEN, 1975

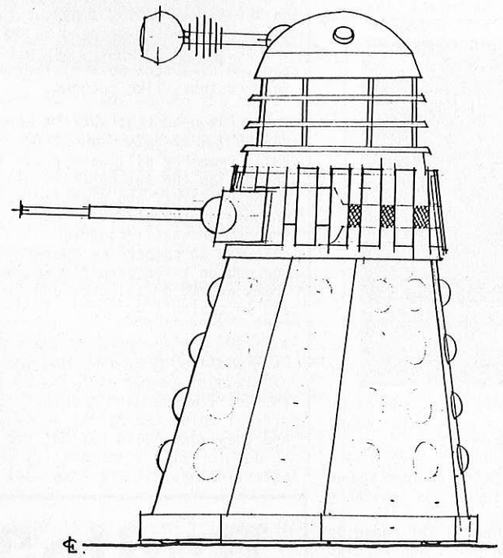
From: Philip Hinchcliffe
Subject:
To: James Ward.

There are no cybermats in existence - here is a picture of one.

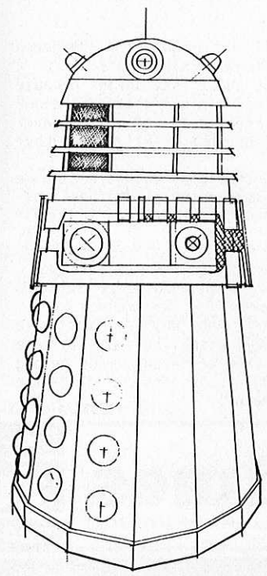
DALEK · DRAWING N°3
GENERAL DETAIL MARK 4 MODEL.



DALEK · DRAWING N°2
GENERAL DETAIL · MARK 4 MODEL.

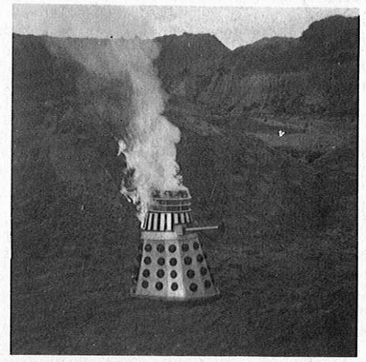


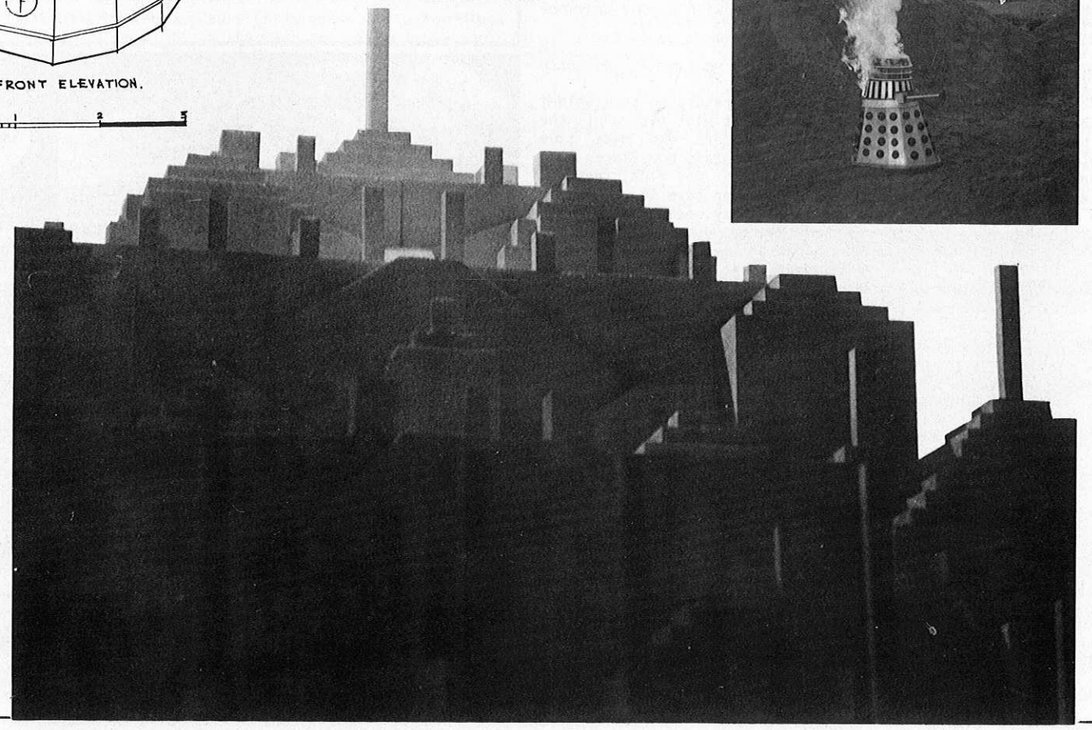
DALEK · DRAWING N°1
GENERAL DETAIL MARK 4. MODEL



TOP LEFT: A memo from Philip Hinchcliffe at the start of production for REVENGE OF THE CYBERMEN
LEFT: The slightly modified design for the new era of colour Daleks in DAY OF THE DALEKS.
BELOW: A defenceless Dalek at the mercy of the Exxilons, and the great Exxilon city.

(DWB wishes to express its appreciation to James Ward for allowing us to reproduce his memories and to Charlotte Ward for being so helpful with the arrangements).





KEVIN MANSER
ROBERT JEWELL

IN THE FIRST PART OF THIS EXCLUSIVE DOUBLE-INTERVIEW ROBERT AND KEVIN RELIVED HOW THEY CAME TO WORK IN BRITAIN AND THE SUBSEQUENT BIRTH OF THE DALEKS IN THEIR FIRST TWO TELEVISED STORIES AND THE AMICUS FILM VERSIONS.
THE CONCLUDING PART OF THIS INTERVIEW BEGINS AT THE WEB PLANET AND BRINGS US ALL THE WAY UP TO DATE . . .

Going back in time to the TV series, your next story wasn't as Daleks but the ant-like Zarbi. Were you cast for this story because of your previous work as Dalek operators ?
KM: After a while you get pigeon-holed by the BBC. We were pigeon-holed as 'operators', meaning we weren't stuntmen and we weren't actors, because suddenly, whenever there was anything like that to do—and not just in DOCTOR WHO—"Oh, get in the Dalek boys, they'll do it". And so that's how we all ended up as Zarbies. We didn't mind, we were getting work, and we also worked on other shows as operators: In one I had to go under a table and use my body to propel the table with a body on top of it !

How did the costumes come to be sized-up, made and subsequently fitted ?
RJ: I was the thickest-set of all the operators so they said if they could fit these Zarbies to me then it will fit all the others. So I went along to the manufacturers—who made the Daleks as well—and they had these fibre glass body pieces which they fitted to me. Well, at the factory it was fine, they fitted, but when the time came for us to wear them in the studio we found that for some reason or other they seemed to have shrunk ! They were tighter and when they tried to fit them to me (it was alright for the others because they were all thinner than me) they were pinching me right, left and up and down the sides. It was terrible and it used to take us at least 30-45 minutes to get ourselves ready.

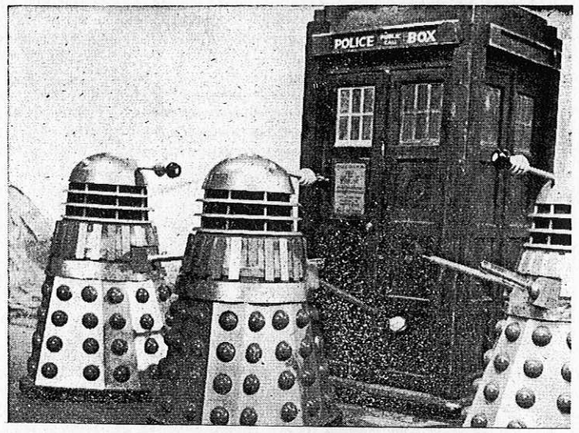
Once fitted did you find them cumbersome to operate ?
RJ: Oh yes, because if you look at ants (because that's what they were basically—giant ants) they've got that long tail to balance their bodies, and it doesn't matter to them because they're walking around on their legs and their tails are level with the ground. But of course when they made the costumes for us to wear they did the same thing and we found that the tails were too long and we couldn't stand up and we had to do everything bent over ! When they said take a rest before doing the next scene we had to stay standing and we said we can't stay like this all the time, so they ended up getting in these little boxes to stand on, so we finished off standing on these little boxes on the edge of the set with the tail hung down behind. Also, we were stuck in these hot costumes and we couldn't get a proper drink, so one of the assistants used to come around with a drink and he used to poke a straw up through a mesh in the front of the body, and if we felt hot he'd hold a fan against the mesh and cool us down.
I can imagine, in Melbourne today it's 35° ! Did you ever suffer from heat exhaustion in any of your monster costumes ?
RJ: No, I wouldn't say as tragically as that, but we did feel the heat, particularly when you were doing the actual filming and you've got all the lights on it does create a bit of heat but I never found it uncomfortable.

How did the Zarbi costumes compare to the Daleks ?
KM: The Zarbies were another thing. We had a harness over our shoulders which had a sort of a long spine which ran down our backs. First of all we had to put it on and then we had to bend over and they put this great big tail on (I got a slipped disc out of it I might add !). Then they put the head on the top part of the frame and so we were inside the body with our arms crossed working all of these arms and we couldn't stand up and we had to have stools made to put under our feet so that we could stand up and sit on the tail between shots.
I shall never forget the very first shot of the Tardis coming in to land, and right in the middle of the studio was this great polystyrene anthill about 20 feet high and they said "Climb up the ladder and get on top of there", because in the first shot the Tardis crew see an ant on top of an anthill—and I couldn't believe it ! So I climbed up there and the dresser climbed up there with me and dressed me on top of this anthill for this *one* shot ! I thought I was going to fall off it, but I did the shot. The Optera were hysterical, I remember—they were in foam costumes like cocoons.

It is rumoured that William Hartnell was often short-tempered during this story because the Zarbi often got in his way ?
KM: I remember Bill wasn't too happy about that series because one day on the set he fell. There was a big fight and there were bombs going off and glass all over the floor, and he fell over on some of the glass. I can't remember how it all happened but I remember that incident.
It was so cumbersome operating those bloody things because you couldn't see properly and we were running along these rostrums and we'd fall over and finish up with our legs in the air and we couldn't get up ! It was terrible.

I suppose you were pleased to get back to the Daleks with THE CHASE. Did you also play a Mechanoid, and were you surprised Terry Nation's new creation subsequently failed to take off in the same way ?
KM: No, I was always a Dalek. I don't know why they didn't take off. I think the Daleks were too well established at this stage and they just could not get rid of them or invent a machine big enough—or with a personality strong enough—to exterminate the exterminators, if you know what I mean !

FEBRUARY 13—

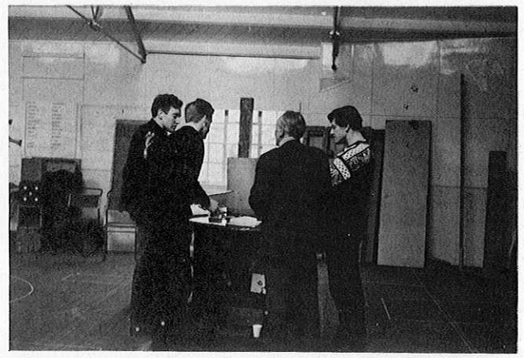


RJ: I didn't think they compared in any way to the attraction—and there *was* an attraction—that the Daleks had created as mechanical monsters, as against the humanoid type of monster.

This story featured the Daleks on the Marie Celeste and facing Frankenstein's monster. Didn't you think this was farfetched ?
KM: It probably was but we didn't think about the audience's reaction to what was happening and as far as I'm concerned with storylines you just do them. I don't feel it was one of the better ones but it was fun doing that as well.
There was a battlescene I remember and they had a flash-pan on the back of my machine so when one of the other machines shot at me it would burst into flames. So, when it came to doing it, I crashed into another Dalek, and with the impact the lid part, which they used to clamp on to us, opened up a fraction just at the point of collision, and the flash went off at the same time because someone was shooting at me, and a spark leapt inside the machine through the crack and burnt my back. It was very painful. I had a black nylon shirt on which was unfortunate because the nylon melted. That's another thing I remember too-we were told to wear black all the time so we couldn't be seen through the mesh.

Did you each have your own Dalek casing or did you just jump into the first machine available each time ?
Oh no, we all knew our own machines, I suppose because we all preferred it that way. I know in the first story we had numbers put on us in rehearsal because Christopher Barry didn't know who was who when we were inside the machines, and when we were recording he would say "Dalek #1 do this, Dalek #2 do that . . ." because they all looked exactly the same to him !

This was John Scott Martin's first story as a Dalek (although his first story was as a Zarbi) and he has played Daleks and various monsters to this day. Had you stayed in England do you think you would still be playing a Dalek too ?
RJ: Quite possibly, yes, I most likely would have been sticking around there doing it. It was only because of family situations



and having to change my attitude to what was happening around the place that I had to give up professional work and therefore I couldn't chase it up.

As the next story, THE DALEKS' MASTERPLAN, so effectively shows (particularly the massacre of the Egyptians in episode 10), the Daleks appeared to glide around with perfect co-ordination. Was a choreographer ever used to direct your movements ?
KM: I think it was the director, I don't think they got anyone in specifically, but by that time we were a team and we could do almost anything with them. I appeared on the Dick Emery Show as a Dalek and we had to open fetes and Dr.Barnados homes as Daleks, because when it first started we were not even allowed to let it be known that we were inside the Daleks and we weren't even credited, to start with, because the BBC wanted the audience to think they might have been robots to make it look as if they had spent a lot of money on them. This stayed for quite some time and then—I don't know whether it was 'somebody' who let it out (this we will never know)—but somebody did talk to the Press about it (one of the operators, it wasn't me !) and then suddenly *everybody* knew about us and I had newspapers ringing me at home and then the BBC used it as publicity.

In this story, Robert, you also appeared as a clown half way through in the special Christmas Day episode ?
Doug Camfield was the director. It was a dead-pan clown and I was so used to doing stage work that first off my voice came out quite loud and nearly blasted the pants off the sound technicians and Doug Camfield had to say "Stop, don't think you're on the stage—you're in television"!
It must have made a change from not appearing inside a monster's costume. Did you enjoy it ?
RJ: Yes, it was great fun because I like comedy anyway. Not that I had a lot to do but it was great doing scenes with William Hartnell.
It wasn't a very serious episode of DOCTOR WHO though was it—a sort of a runaround Keystone Kops-type format. What was your main function in it ?
RJ: I was a comic on the film sets in Hollywood and the Doctor was trying to find all the others, and everytime he came down this passageway I'd be sitting there with a dead-pan expression on my face, and he'd say, "Did you see so and so...do you know where they've gone...", and I'd say, "Well, I, er...", and I'd

GUIDE TO PHOTOGRAPHS

OPPOSITE PAGE: The early Dalek team of (left to right) Gerald Taylor, John Scott-Martin, Robert, Kevin and Peter Hawkins (the voice of the Daleks), The Radio Times cover heralding the arrival of the Zarbi (1965).

THIS PAGE: The Daleks on the planet Aridius plot to pursue the Tardis throughout eternity in THE CHASE (1965), Director Richard Martin (second from left) with William Hartnell and Peter Purves rehearsing a scene from THE CHASE, An off-screen still depicting Robert Jewell as the clown in the Christmas Day episode (1965) (The rest of these stills will be premiered in this year's DWB WINTER SPECIAL).

OVERLEAF: Robert Jewell preparing for a scene in the second Dalek movie, The 'forgotten' story—MACRA TERROR.

be pointing both ways and saying, "Well, it could be either that way or that way...I'm not quite sure which"!

THE DALEKS' MASTERPLAN was a massive 12 episodes—the longest story to date. You must have been exhausted by the end of it!
RJ: Yes, when they went beyond 6 episodes they started to drag on. You liked to have a little bit of a rest in between before you did another lot, but when you're going week after week for 13 weeks, that's 3 months of non-stop filming!
KM: I think probably we all said that's it—we're not going to do another one after that, but it's hard to think back all of those years as to how we really felt at the time, but I remember after doing that particular story I got in my car and drove right across the world! Would you believe it! I drove from London right through to India, then up to Katmandu and sold the car! I just wanted a change. I sent a card to Chris Barry from a place called The Goromee Valley in Turkey. It's a bit like parts of Australia, made up of giant anthills of eroded earth, and it looks like a set from DOCTOR WHO and I remember sending this card to Christopher Barry saying "Next series why don't you do it on location—it would be wonderful!" Most actors like going on location and that sort of location is great compared to around the streets of Sydney or, in the case of DOCTOR WHO, the local quarry!

Then I drove on to Australia and I stayed here for nearly 10 months, just looking around to see if things were changing over here as far as films and TV were concerned. Then I went back to London because I couldn't make up my mind whether I wanted to stay in England or Australia at this stage. I'd been in England for 10 years and I wasn't making enough money really, even with the work I was getting with DOCTOR WHO, but it did pay for a trip across the world in a car. So when I got back to London for a lookaround (I'd left all my belongings there too), I had to decide finally whether I was going to settle there or come back to Australia. That was the decision at that stage, and I rung the BBC to see if anything was happening, and they said, "We're doing another series of DOCTOR WHO, do you want to join us?", and I said, "Oh I suppose so but just one more", so I did and the same boys were on it again but that was the last one I did (THE POWER OF THE DALEKS).

So how would you sum up working with William Hartnell as the Doctor?
KM: There was never very much disagreement at all between us, in fact we'd all go to the BBC canteen for lunch together. Towards the end maybe he got a bit tetchy, but then again he had a lot to cope with. He was always pleasant to the Dalek operators as people, but I think it was perhaps on a management level where his tetchiness crept in. I don't know whether he disagreed with some of the things he was required to do but you must remember he was an old man.
Many people do mention that, yet he was then only in his late 50s and not nearly as old as many people assume.
KM: Maybe not, but he was a very established star before he was in DOCTOR WHO. He was a very good Sgt.Major-type and this was an entirely different type of character for him.
RJ: He was just the type of person he played when he was doing the Sergeant in The Army Game. He was very abrupt; even speaking to him in normal conversation he would be very aggressive if he wanted to make a point of something. I don't think he was any more irascible towards the end than when he started, except that he always said what he meant and what he felt and what he thought.

Apparently he was also a great perfectionist?
RJ: Definitely, he certainly was a perfectionist. He used to read up on scientific things if the scripts contained lines about something which was scientific. He would read up as much as he could that related to it so he knew what he was talking about, and if something had to be done he was always watching that it was timed properly (he was *always* doing that!).

What did you think of Patrick Troughton as his successor? Did you think it was a good idea to change the Dr's character so radically?
RJ: It was a good idea in the sense of what they were trying to achieve. They wanted DOCTOR WHO by that time to have a slight change because as he transferred from one body to another they wanted the character to be slightly different and so that worked out quite well, and again Patrick Troughton was a fantastic actor, a beautiful character actor, so he adapted the character of the Doctor into his way of doing it. He was great to work with, marvellous!
KM: I just did his first story when I came back. I was reluctant to do it but I needed the money and one needs to work and they were starting on it just as I came back from Australia so I thought I may as well do another DOCTOR WHO. I was told also at that stage that after the next one they wouldn't be doing anymore for a while, but I said to myself anyway that this one was going to be my last.

I thought Patrick Troughton was quite good as DOCTOR WHO. He was different as well, a bit more eccentric, and I was very sad to hear he'd died last week. I remember William Hartnell better because we'd worked together for 3 years.

POWER OF THE DALEKS featured the memorable conveyor-belt scene which showed the Daleks apparently mass-producing themselves. Can you recall how that effect was achieved?
RJ: When we did anything with the Daleks we always needed more Daleks than we had! We created the numbers by coming out of the conveyor belt, past camera, and then chasing round the back of the camera and coming in again, so with 4 Daleks going backwards and forwards and backwards and forwards it would look like hundreds of Daleks coming out! We did that many a time, for example we filmed coming through a lot of bushes on one occasion; we were shuffling along, one after the other with a bit of space in between, and the first one out of camera shot would zoom madly around the back and come in again at the back of the others! It was always done like that.

In rehearsals did you rehearse in the Dalek machines or if not how did you keep in character? Did you have to stick your arms out in front of you to resemble various of the Daleks' appendages?
KM: Oh yes, if you'd seen us at rehearsals it was hysterical! We'd all be in the bottom half of our Daleks, just sitting there and spinning around and learning all the movements with our feet and everything else. They marked out the studio's plan on the floor so you knew where everything was and we had to, in fact, do everything to the right scale and manage to get the machines in and out of all those sorts of angles, and that's how we did all of the 'choreography'. But we used to sit in the bottom half and have our hands stuck out in front of our heads and glide right up to Bill Hartnell and, to start off with, everyone just fell about—we couldn't keep a straight face—but in the end it just all became so routine. You just sat down doing this and that and flashing your lights on and off. You had to learn all of that because when you got on the set you couldn't afford to make a mistake.

Did you ever meet the creators of the Daleks—Terry Nation, David Whitaker or Raymond Cusick? Did they ever actually come on to the set and show an interest in the making of their shows?
KM: No, I don't think they did. In TV everything comes through the director, even the descriptions of what happens. The director is in charge of the production and he conveys all of those aspects to the performers and, as far as I can remember, I don't think we even met them socially.

A photographer from The Observer magazine came onto the set of this story and took photos of you and John Scott Martin sitting in the bottom halves of your Daleks for an article. Do you remember this?
RJ: Yes, I do. It was a promotional thing and the photographer and journalist from The Observer came and took shots and wrote up the article. Neither John nor I took much notice but Equity came along and said "Did you get paid for that?". Of course we said no, and they said "Oh yes, you should get paid for that, they're using you while you're working on a promotional thing. You've *got* to get paid", so they jumped on The Observer's back and we finished up getting a fee for just being photographed on the set. It's a very good photo, incidentally.

Have you any amusing anecdotes to recount? I heard you were sometimes left stuck inside the Dalek machines?
RJ: That was the most fantastic thing because nobody had ever worked with machines like the Daleks before—where people were there but concealed. Sometimes in the studio the director would say "Take 5", so everybody would dash out and have a smoke or a cup of coffee because there were only 5 minute breaks, so there would be no-one around to let the Dalek operators out. "Help, help", we'd have to shout till eventually somebody would come along and lift the tops so you could get out. I got sick and tired of this routine so I said Blow this, and because of my weight lifting I was strong enough to lift the top up myself and climb out of the machine and put it back and the others would still be left in their machines!

Another funny thing was in the TV studio you had all these cables for the cameras and the lights all over the place and to get from one scene to another (ie: from one set to the other side of the studio where the next shot was going to be taken) you had all these cables in the way so they had to lift them up so you could go underneath. I got sick of this and couldn't wait for people to lift the cables up, and we had a bar inside the machine going from the back to the front which was for the little seat we sat on, so I used to grab hold of that and lift the whole thing up and walk across the set over the cables carrying the machine itself!

Kevin mentioned that people would lean against your machines and you'd hear the most lurid details of their private lives?
RJ: People would forget you were in there, certainly during the rehearsals. You're just sitting there, waiting for the next scene to be rehearsed, and people would come up and lean on you and start talking, and quite often some of the things they started to say were a little bit way out. We'd sit and listen and giggle to ourselves inside the machines and then we'd suddenly wiggle the eye or gun and they'd go for their lives! They wouldn't know which of us was in which machine because most of the time we'd be in the silver Daleks so it could be any one of us, so they never knew who it was they'd been speaking in front of!

(POWER OF THE DALEKS was Kevin Manser's last WHO credit but we continued talking to Robert about his subsequent stories): You next appeared as the crab-like Macra in the 'forgotten' MACRA TERROR.
All I can remember is I adapted the same sort of feelings to work this as I did to the Daleks.

How were you approached to play the Macra?
We were prepared to play anything and they asked me to play it.

Do you recall this story very vividly?
No, that's another story I don't recall a lot of.

It was quite a B-Movie type of a monster wasn't it?
Oh yes, it was a very awkward thing actually, but I just adapted myself.

Looking at our photo of the Macra, where would the various parts of your body be in relation to operating the costume?
I was able to squat and my head was upwards as I had to look through the front. The legs came forward and I operated the pincer with my arms (they make them so they're awkward to work!).

Your next story was THE EVIL OF THE DALEKS.
That was done at the big mansion in Harrow that belonged to Gilbert and Sullivan. It was interesting—apart from the story—because it was set in such a different environement.

What memories have you of recording this very fondly remembered story?
Well, much of it was set in a large house and they'd take shots of the Daleks at the top of the staircase looking over the banister and, of course, we couldn't get down the staircase! So the next move was to get a Dalek down—sometimes there'd be one down there already, but sometimes they'd want more than the one—and so we'd have to get out, carry the things down the stairs, get them all set up and start the cameras again. And then we'd get to the doorway and of course house doorways were never made for Daleks to go through because you'd always have the little strip that you couldn't glide over, so they'd have to stop the cameras again and move the Daleks outside. But it was a great story and we had a lovely garden to do things in.

Did the scripts contain explanations for this or was it hoped the more discerning viewer would accept such problems as artistic licence?
Oh no, the script *never* mentioned the Daleks' failings, indeed in any of the Dalek stories. They left it to the imagination of the viewer whether the Daleks could or couldn't do certain things. The only thing they specified—which made the Doctor as being able to get the better of the Daleks—was in the first story where the static electricity had to come from the floor to power the Daleks, and by putting them on something that stopped that coming through they could stop the Daleks, but of course they soon changed that plot device and after that they never indicated that the Dalek *couldn't* do anything.

A long-standing joke is how can the Daleks be the supreme rulers of the universe when they obviously can't tackle a staircase!
As I said, it was never indicated in dialogue. It was certainly in the minds of the more critical viewers, but oh no, the Daleks were too supreme to think they couldn't do that!

EVIL OF THE DALEKS ended with the apparent destruction of the Daleks because Terry Nation had hoped to relaunch them in the States. Were you aware this was intended to be the final Dalek story?
I think I vaguely do remember that they were saying they would have to phase them out because they reckoned they couldn't get any more mileage out of the Daleks and they couldn't go on bringing them back, but strangely enough they're still returning after 23 years!

Did you not feel sad that perhaps this was the end of an era for the Dalek operators?
Yes, I suppose in a way there was a bit of sadness. It was just the end of another job really. That's the only way you can approach it. You can't have too much sentiment about working as an actor.

Around this time the Cybermen were becoming almost as popular as the

Daleks. Do you regret not having been able to play one yourself ?
No, I mean they needed a different type of people. They needed taller and slimmer actors and I'm afraid I wasn't built that way !

You were back very briefly for Patrick Troughton's last episode in THE WAR GAMES. There must have been a very sad atmosphere ?
Patrick was such a wonderful person to work with and he made his DOCTOR WHO quite a memorable one. Yes, it was sad to think he wasn't going to do it again.

You did return briefly during Jon Pertwee's tenure, albeit not on TV but on a promotional trailer. Could you tell us what that was about ?
Well, the funny thing about that is that I *didn't* appear ! By that time I'd gone off doing other work and I was doing a promotional thing down in Cornwall and the BBC got in touch with me to come back and do a promo as a Dalek, so they employed me for one day. What I was doing down in Cornwall I had to get permission to get that day away to come up and do it . So I came all the way up to London and we got to the studios out in Ealing and we waited around and waited around and waited around until it was 5 30 at night and they still hadn't done it and they said "You'll have to come back tomorrow". I said I had to go back to Cornwall because I'd signed the contract for one day only, so I didn't really do the promo in the end.
Do you know what this promo was intended for ?
Jon Pertwee and John Scott Martin were there too so I think it was intended as a promo for the return of the Daleks.

Why didn't you return for the story itself, THE DAY OF THE DALEKS ?
Well, I was tied up with so many other things and I just didn't get back to it. In fact that was around about the time that I started to have to think about other things family wise and obligations and all kinds of things.
So you decided to come back to Australia ?
Yes, my family over here sort of said if I didn't come back shortly I'd kick the bucket over there and they'd never ever see me again, so I came back to Australia.

So what have you both been doing since you returned Down Under?
RJ: I've appeared in all the soapies on TV (Skyways, The Sullivans, Cop Shop) and a variety of other roles and I'm now the caretaker of a community centre here in Melborne and I stage my own plays utilising the centre's excellent theatrical facilities. I'm hoping to retire up to Queensland eventually.
KM: Since returning to Australia I've been consistently working in theatre and television (Dynasty, Homicide, Chopper Squad) , and I've also opened and closed a theatre ; The Bondi Pavilion Theatre on Bondi Beach.

How does Australian television compare to British ?
RJ: Terrible, I rather prefer English TV and the English director's approach. They treat everybody as an equal, and the stars, the extras, the mechanics—they all combine *together* . I can remember when we were doing the Dalek coming out of the Thames: We were sitting on a curb of a road eating our lunches which we got off the lunch wagon. Nothing special, just sitting on the curb, and I was sitting next to everybody else; Bill Hartnell, the make-up girl. . . But over here they say, "No , that's the extras over there, and that's the stars over there", and it's a terrible attitude.

Do you have a particularly favourite story you worked on ?
RJ: As a Dalek I enjoyed everything I did, whatever the story was. I enjoyed a lot of the stories with Pat Troughton because he was such fun to work with. We used to rehearse in a church hall and one day we were taking a rest and Pat happened to be leaning on my Dalek. Suddenly he jumped onto the front of it and said "Go on, give us a ride", so I had to give him a ride around the rehearsal room ! As it was that got incorporated into EVIL OF THE DALEKS—he stood on the rim around the base of my Dalek and got between the sucker and the gun so he couldn't be shot ! That was his fun, he was *always* doing things like that !

How do people react today when you tell them that you played one of the original Daleks ?
RJ: They think it's marvellous, particularly the ones who can go back to the earlier days and they say, "Oh that used to be my favourite programme and I loved the Daleks !". I remember during the time we were doing it we used to get fanmail and we got a couple of letters a week between us, sometimes addressed to 'The Daleks'. One was from a 13 year old who was going to go to Spain with his family for a holiday, but he wouldn't go because he would miss DOCTOR WHO and the Daleks, so they had to cancel their holiday !
KM: When I came back to Australia I wouldn't even have it written on my credit list ! I wasn't ashamed of it, but I just didn't want to be stereotyped *again*. I didn't want to start getting parts for robots !

Did you find that playing a Dalek generally restricted your acting career in Britain ?
KM: It did with the BBC. I wouldn't say anything about my work at the BBC to ITV or any of the independant companies , and I would subsequently get work as a character actor from them, but I could not get work as a character actor from the BBC and if I went and took my cards to the BBC tomorrow — my books, my tapes and everything showing the numerous character roles I have played—they would *still* regard me as a Dalek !

If you had stayed in the UK do you think you may still have been a Dalek to this very day like John Scott Martin ?
KM: Well, I left the series because I had made the decision that I wanted to be recognised a bit more than as a Dalek. I thought that was a good learning place—now I've learnt and I want to get out into the mainstream and see what other work I could get. Actors don't like to do the same thing all the time. You ask any actor who's been in a long-running show; if it runs for more than a few months they get bored and they want to create something different.

So would you do DOCTOR WHO again if you ever returned to England ?
KM: Maybe for nostalgia, it would depend. Yes, I probably would!

Have you seen much of the series since you left and if so what are your feelings on the way it has evolved into colour, compared with your days of monochrome television ?
KM: Unfortunately when I came back to Australia it was on at a time slot here where I could never see it so I haven't seen it for years. I might tune in nowadays just to see what the new DOCTOR WHO was like, but to me it was all part of my growing up in the industry.
RJ: I've watched some of it but not a lot. Actually my two 21-year-olds know more about DOCTOR WHO than I do nowadays because they've watched a lot of it.

What do you think of Tom Baker, Peter Davison and Colin Baker as the more recent Doctors ?
RJ: Well, I'm a little disappointed in ways. Although Tom had the longest period of time, he made fun of it to put it bluntly. Now Patrick Troughton made it humorous but he *didn't* make fun of it, but Tom Baker sent it up. That's the way I found it , he made fun of it and to me that wasn't right. Davison's a good actor, it was just so different a Doctor being young and school-typish and I don't think he settled in as much to do it as well. Colin Baker I've seen occasionally but I remember him better in other things.

His successor has been named as Sylvestor McCoy, an actor previously acclaimed for stuffing ferrets down his trousers !
RJ: Well that's interesting. That would make it different for a Doctor to have ferrets down his trousers ! It's going to be a strange combination; ferrets down his trousers and a dancer as a companion—I should think he'll be dancing himself if he has a ferret stuffed down his trousers !

So what do you think is the magical ingredient behind the show's enduring popularity ?
RJ: It's just like The Mousetrap that's played in the West End for so many years. It goes on and on and there's a new era and a new lot of people watching and then their children are watching.
DOCTOR WHO was really the first sci-fi programme to really hit the air-waves—Lost in Space and Star Trek all followed on. It has also been the kind of programme where writers have always been able to find something to write about. They can let their imaginations go and bring in so many different aspects, so many variations to stories, and it's all accepted because that's what DOCTOR WHO is.
POSTSCRIPT BY KEVIN MANSER:
"WITHOUT DALEKS THERE WOULD BE NO DOCTOR WHO. IN ENGLAND I WAS ONE OF THE MANY PEOPLE WHO CREATED THE DALEKS—AND DOCTOR WHO, THE DESIGNER HAD A CONCEPT, BUT WE KNEW NOTHING OF THIS AND WAITED FOR SOME IDEA OF THE DESIGN OR COSTUME, THE DIRECTOR CHRISTOPHER BARRY REHEARSED US KNOWING HOW THE PHOTOGRAPHIC IMAGES WOULD APPEAR; HE HAD SEEN THE DESIGN, BUT WE WERE 'UNSEEN' MUTATIONS,
THE DAY BEFORE FILMING, LIVE, THE DALEK COSTUMES APPEARED , WE, THE DALEKS, HAD TO THEN WORK OUT HOW TO USE THE MACHINES , SO THROUGH EXPERIMENTATION WE USED OUR FEET TO PROPEL THE MACHINES, WITH SWIVEL-WHEELS TO TURN QUICKLY, A DASHBOARD TO FLASH THE DIALOGUE AND WEAPONS TO ANNIHILATE OUR ENEMIES,
THAT WAS HOW IT HAPPENED . . ."

ROBERT JEWELL AND KEVIN MANSER, THANKYOU VERY MUCH

ROUND-UP OF READERS' LETTERS

BRIAN DEVLIN , GLASGOW
We have finally got JN-T's definition of DOCTOR WHO; it has become The Morecambe & Wise Show of today. I'll bet that revelation didn't shock too many fans though...
RAMON WILLIAMS, Dunfermline, FIFE
Forgive me if I'm wrong but wasn't Morecambe & Wise a comedy show where *serious* actors appeared on for laughs ? I sincerely hope these comedians are given straight parts to act and Sylvestor McCoy remembers it is DOCTOR WHO he's portraying and not Charlie Chaplin...
WILLIAM SILVER, Erdington, B'HAM
I must write to say how much I welcome your policy towards switching major attention to the past of DOCTOR WHO. Presumably this has come about because of the state of the present...
MICHAEL FRAY, Rochester, KENT
Odd to see the TERROR OF THE ZYGONS video given a 'PG' rating in Australia as this was supposedly why TALONS OF WENG CHIANG wasn't brought out here...
STEVE SMITH, Carlisle, CUMBRIA
I enjoyed your update feature on missing episodes(#44) but was rather disappointed by your lack of research about surviving clips. What about THE MACRA TERROR clip used in THE THREE DOCTORS, or more importantly the surviving clip from GALAXY 4 which is much longer than the piece used in the documentary—more like four or five minutes ! *(Or the FURY FROM THE DEEP clip lasting nearly 10 seconds in episode 10 of THE WAR GAMES, oops !—Ed)*
JON GREEN, LONDON SE17
Please go back to the great presentation of issues 38-40 with those gutsy headlines. If I want a mag with pictures, I will buy DWM, and I want a fanzine with Season 24 news—not Season 1's ! Bring back the DWB with back bone and balls!...
JEREMY ALDERSON, CAMBRIDGE
I'd prefer you to add a surcharge to those who didn't send in a season poll instead of punishing those who did...
JULIAN WHITE, Manor Park, LONDON
I wonder just how valid such opinions/surveys are—I know that since I don't keep a record of my answers I'm unlikely to give the same answers twice in a row, except for particularly important things like Troughton being the 'best' Doctor and INFERNO as the 'best' Pertwee story...

THE FIGURE THAT EMERGED FROM THE SARCOPHAGUS AND KILLED IBRAHIM NAMIN BEGAN TO SHIMMER AND CHANGE!
THAT'S MARCUS! MY BROTHER!
QUICKLY! EVERYBODY HIDE!
TAKE THE GENERATOR LOOPS—ACTIVATE AT GROUND STRENGTH!
MOMENTS LATER, THE PARTY EMERGE FROM THEIR HIDING PLACES...
WHERE HAVE THEY GONE?
THE DOCTOR EXAMINES THE CASKET...
HORUS AND THE OTHER OSIRIANS MUST HAVE CORNERED HIM ON EARTH...
TO SET UP A DEFLECTION SHIELD AROUND THE HOUSE... OBVIOUSLY SUTEKH HAS PLANNED EVERY STEP...
SO HORUS AND SET WERE REALLY IMMENSELY POWERFUL ALIENS—AND THE EGYPTIANS WORSHIPPED THEM AS GODS!
SUTEKH IS BREAKING FREE OF HIS ANCIENT BONDS... IF HE SUCCEEDS HE'LL DESTROY THE WORLD!
SO SUTEKH WASN'T DESTROYED BY HORUS—HE'S STILL ALIVE?
HE DESTROYED HIS OWN PLANET—PHAESTER OSIRIS, AND LEFT A TRAIL OF HAVOC HALFWAY ACROSS THE GALAXY!
WHAT IS IT, DOCTOR?
SUDDENLY..!
NOW THIS IS INTERESTING!

CONTINUED NEXT ISSUE...

Next year marks the 70th anniversary of the birth of one of DOCTOR WHO's most legendary actors, Roger Delgado.

For over three years Michael Piatkowski has been accumulating material for a definitive record of Delgado's most famous TV creation—The Master—and now it is complete.

With interviews and contributions from Jon Pertwee, Katy Manning, Nick Courtney, John Levene, Richard Franklin, Terrance Dicks, Barry Letts, Kismet Delgado, even Anthony Ainley, plus reviews, biographies and character profiles from some of the most respected names in Fandom, this special volume will be the long-awaited tribute to "The villain with the heart of gold", as well as a celebration of the classic 'family' team of the Pertwee years.

This magazine is being produced independently from DWB—the latter of which (#46) will appear as a pullout supplement—and will be fully typeset and lavishly illustrated with colour and black and white photographs, most previously unseen.

This issue is part of the DWB 1987 subscriptions, or can be ordered now for £2 50 (inclusive of P+P) from: DWB 1987 Summer Special, 5 Whitegate Gdns, Harrow Weald, Middlesex HA3 6BW. (US-$5 75)

1987 Summer Special

SPECIAL DWB OFFER 3

BBC VIDEO
DOCTOR WHO
starring TOM BAKER in TERROR OF the ZYGONS
by Robert Banks Stewart
In this thrilling adventure the Doctor (Tom Baker) finds himself defending Earth from invasion by shape-changing aliens!
Arriving in Scotland at the request of his old friend the Brigadier, the Doctor discovers that the mysterious force which has destroyed three oil rigs has left giant teeth marks on the wreckage. The mystery deepens as the trail leads to the shores of Loch Ness...
Part-cyborg, part-organic creature the Monster of legend exists! It is the murderous tool of the Zygons; alien creatures intent on taking possession of the planet.
The Doctor and his companions must find a way to defeat the Zygons and their deadly Loch Ness Monster but the Zygons have terrifying powers to assume human shape and the Doctor finds that his friends and allies are not always what they seem...
Running Time: 92 mins approx.
TERROR OF the ZYGONS
© BBC ENTERPRISES LTD MCMLXXXVII
Producer: Philip Hinchcliffe
Director: Douglas Camfield
Video producer: Ron Sangster
MCPS
WARNING
Beta
BBC2055 4
starring TOM BAKER

FOLLOWING OUR OFFER FOR THE TALONS OF WENG CHIANG B B C VIDEO IN DW B#43, WE ARE ALSO ABLE TO OFFER A LIMITED NUMBER OF TERROR OF THE ZYGONS WHICH WERE KINDLY BROUGHT OVER HERE RECENTLY BY A HOLIDAYING AUSTRALIAN FAN. FORTUNATELY NO EXCESS BAGGAGE COSTS WERE PAYABLE AND SO WITH ONLY CUSTOMS DUTY AND P&P TO PAY EACH TAPE COSTS ONLY £29 75– JUST £5 MORE THAN YOU CAN EXPECT TO PAY FOR A STANDARD B B C DOCTOR WHO VIDEO RELEASE.

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